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A BOOK about children's life in Germany, at a country house on the Rhine, in the village, at school, and on a farm is pretty sure to interest American young folks, especially when it is as well written as is GRITLI. (Cupples and Hurd.) The original is by Johanna Spiri, a well-known writer for and of children. The translation is by Louise Brooks.

PICTURESQUE CAMBRIDGE is a set of six excellent small etchings, by W. Goodrich Beal, published by L. Prang & Co. The subjects are "Morning on the River," "Longfellow's Home," "Cambridge on the Charles," "Corner of Massachusetts Hall and the Old Churchyard," "Elmwood, Lowell's Home," "Evening on the Charles."

MAJOR LAWRENCE, F.L.S., by the Hon. Emily Lawless (Henry Holt & Co.), introduces us to pleasant company in English rural scenes and in Paris ateliers. It is worth reading.

THE FIDDLER OF LUGAU (Thomas Whittaker) introduces to a number of simple, pleasant German people, living in an old city among quaint gardens, churches, and battlemented walls. It is illustrated with strong and clever pen drawings by W. Ralston; neatly bound in cloth and handsomely printed.

BOOK CHAT, published by Brentano, apart from its excellent literary news gossip, is particularly valuable for its monthly index of the contents of nearly two hundred and fifty magazines and reviews.

THE MODERN HOYLE; or, How to Play Whist, Euchre Chess, Cribbage, Dominoes, Draughts, Backgammon, Nap, Poker, and Bezique, is a new and revised edition of a useful little manual, "with additional sections by Professor Hoffmann," published by Frederick Warne & Co.

Treatment of the Designs.

DIRECTIONS FOR PAINTING "LITTLE ROSE-BUD" IN WATER-COLORS.

IN painting this study, if transparent washes are used no white should be mixed with the colors. The best paper for the purpose is the thick, rough, English water-color paper, known as Whatman's double elephant. Sketch in the head and shoulders with a hard lead-pencil, sharpened to a fine point. If you cannot draw very well, it is better to transfer the outlines of the study, as the paper must not be rubbed by making corrections and erasures. It is also well to stretch the paper before beginning to paint, as the washes are more easily managed when the paper is properly prepared. First put in the background, and use for this raw umber, yellow ochre, a little cobalt, rose madder and a little lampblack. Use plenty of water and a large brush. While this is drying, wash in the general flesh tone over the face and neck. For this, mix vermilion, yellow ochre, rose madder, a little cobalt, and a little lampblack. When this is dry, add the shadows and deepen the tint if necessary, and also put more color in the cheeks and lips. The features also are then worked up with the other details. In the shadows add raw umber and light red to deepen the cheeks, wash a little rose madder and yellow ochre over the local tone, adding a very little lampblack to the wash to give quality. For the lips use light red, rose madder and raw umber, adding vermilion in the lower lip, and lampblack in the shadows. Paint the eyebrows with raw umber, sepia and a little cobalt. For the blue-gray eyes use cobalt and sepia, making the pupils or dark centres with lampblack and burnt Sienna. The touch of high light may be added afterward with Chinese white, though it is better to take out the spot with a wet brush and a piece of blotting-paper cut to a point. For the deep touch of reddish brown in the nostrils, use raw umber and rose madder. The blue-gray half-tints are made with lampblack, yellow ochre, cobalt and light red. To model the head in the soft way observed in the original, blend the edges of the tones together with a camel's-hair brush dipped in clean water. Let each wash dry before painting over it or even beside it, as if the two tones run together while wet they will produce a muddy effect. Before finishing the head, it is well to wash in the local tone of the hair, as this will influence the flesh. Use for the hair light red, raw umber, yellow ochre, and a little cobalt and lampblack. In the shadows substitute burnt Sienna for light red. The blue ribbon is painted with Antwerp blue, white, a little cadmium, rose madder, and lampblack, adding raw umber and burnt Sienna in the shadows. The colors given for the background will serve to paint the shadows of the dress. Be careful not to make these too blue, as they are slightly exaggerated in the lithograph. For the high lights, the paper may be left clear and slightly washed over with a very faint tone of gray made with lampblack and a little yellow ochre. In the deeper touches add a little burnt Sienna.

The purple violets are painted with cobalt, rose madder and a little sepia. For the green leaves use Antwerp blue, cadmium, vermilion and lampblack, adding raw umber and burnt Sienna in the shadows.

For decorative purposes, such as painting on silk, satin, cloth, leather, or wood, the opaque water-colors should be used. In order to render the colors opaque, more or less Chinese white is mixed with the ordinary moist water-colors, and less water is needed. The Chinese white that comes in tubes is the best for this purpose. The brushes needed are one large, round, dark-haired washer, and several assorted sizes of pointed camel's-hair.

THE STUDY OF ORCHIDS.

IN painting Mr. Victor Dagon's study of orchids (page 68) in oils, the coloring should be as follows: The flowers are white, tinged with purplish pink at the end of the petals, and are brown at the centre. The pistils are deep black and purple. The leaves are deep rich green and the stems light yellowish green. An ap-

propriate background would be a tone of light, warm, brownish gray turning into a somewhat darker, richer gray in the lower part. Keep the background lighter than the flowers and leaves throughout. To paint this ground use raw umber, yellow ochre, white, a very little ivory black, permanent blue and light red. In the deeper tones add madder lake and use less white. The dark green leaves are painted with Antwerp blue, white, cadmium, madder lake and ivory black, adding burnt Sienna in the shadows. For the stems use light zinobor green, with white, light cadmium, vermilion and ivory black; in the shadows substitute burnt Sienna for vermilion. The purplish pink tones of the petals are painted with madder lake, white, a little permanent blue and ivory black, adding raw umber and burnt Sienna in the shadows. For the brown centres use bone brown, white, yellow ochre and a little ivory black. The white petals should be painted first a delicate light gray, and the high lights added afterward. For this gray use white, yellow ochre, permanent blue, madder lake and a very little ivory black. In the deeper touches add burnt Sienna. For the high lights use white with a very little yellow ochre, and add the least quantity of ivory black to give quality. For the pistils use ivory black, burnt Sienna and permanent blue. A little turpentine should be mixed with the colors for the first painting, and after that poppy oil is used for a medium. Paint with flat bristle brushes, using flat pointed sables for small details in finishing.

BUREAU OF ART CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

SCALE OF CHARGES:

Price for criticism of single drawings..... \$3.00
For each additional one in the same lot..... 1.00

Price for criticism of single painting (either oil or water-colors)..... 4.00
Each additional painting in the same lot..... 1.00

N.B.—No more than six paintings are to be sent at one time.

All risks must be assumed and all transportation charges must be paid by the senders.

Drawings and unmounted paintings may be sent by mail, rolled on a cylinder.

All fees must be paid in advance.

More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing, a stamp should be enclosed.

Correspondence.

ABOUT VARNISHING PICTURES.

ORIGINAL SUBSCRIBER, Pittsfield, Mass.—Winsor & Newton's "mastic varnish" is the best thing to use; but it must not be applied until the painting is quite dry. You can know when your picture is dry by touching it very lightly with the finger. If it is sticky, it is not yet fit to varnish. It is impossible to tell what time it requires for an oil painting to dry. Much depends on the medium used by the artist. If he used only oil (linseed oil), the colors will take longer to dry than if he used "siccatif." Some colors too—silver white and Naples yellow, for instance—dry sooner than others, such as lake and bitumen. The last-named takes a very long time.

H. F., Boston.—(1) Paintings are varnished because the oil colors have a tendency to sink into the canvas and lose their brilliancy. Varnish revives them. Artists would not varnish their pictures if they could avoid it. In landscape varnishing is particularly objectionable, as it frequently destroys all atmospheric effect, and some artists leave their skies unvarnished. (2) Mastic varnish is the only kind to use. (3) Pictures should not be varnished for at least some months after they are painted, that the pigment may become thoroughly set and hard.

TO REMOVE "BLOOM" IN PAINTINGS.

SUBSCRIBER, New Orleans.—Many finished oil paintings collect upon their surface what is termed "bloom," which in many instances entirely obscures the beauty of the work. This, doubtless, is what affects your picture. Several receipts have been given for its removal, but all of these, or nearly all, are only temporary cures, the bloom returning sometimes with greater depth and opacity. The potato is said to be the best remedy, if not an entire cure. Cut a potato in two, and rub a piece with the smooth side, by a series of circles, all over the surface until the "bloom" disappears. Wash off with clean cold water, and then wipe the surface of the picture with a little sweet or nut oil with a silk handkerchief until it is perfectly dry. The potato may be applied without fear of injury, provided that due care is taken that the moisture left by its juice is removed from the unvarnished picture.

MISUSE OF VELVET ON FURNITURE.

S. P., Baltimore.—We do not approve of the use of velvet and the like for the panels of furniture, or for pedestals for vases or statuary. The stuffed panel of a chair is all very well, and so are all padded panels against which you may be supposed to lean; but the introduction of stamped velvet, in the form of door-panels or the covering of a cabinet or pedestal, has nothing whatever to recommend it but its color and cheapness. But these are far from excusing it. In all furniture panels one feels that wood is what is most appropriate. What might not be done in inlay, or even in flat carving, without very great expense? Even in painted panels one likes the wood to appear. Tiles do not form the most suitable panels for furniture, but at least they suggest that they can be cleaned with the furniture in which they are framed.

HANGING PICTURES AT HOME.

OLD SUBSCRIBER, Galveston.—In a picture-gallery it is doubtless desirable to separate oil paintings and water-colors; but in a home we should say: Hang your pictures where they look best. We have seen a row of water-colors of various sizes arranged with good effect around the walls of a drawing-room, with the bottoms all level, the oil paintings being above them. The line did not seem formal because, the frames of the water-colors being of various sizes and shapes, the tops were irregular. After all, the great object of having pictures is to look at them and enjoy them, and we are of opinion that something may be risked in disturbing the symmetry of the room where this privilege is threatened. The white margins of etchings or engravings, we may add, however, are too staring for a dark wall, especially in juxtaposition with oil paintings; so this, if possible, should be avoided. Such restrictions as these, of course, common sense would suggest.

LAMBREQUIN OR NO LAMBREQUIN?

S. H., Baltimore.—Do not have a lambrequin unless your mantelpiece is really bad. Of course the average marble mantelpiece is a wretched affair, which, if exposed in its native hideousness, would mar the beauty of any room. A black one is even more objectionable. Speaking generally, we should say that the use of a lambrequin in such a case would be justifiable. But the drapery should not be long, and the fringe should be of the simplest kind. Perhaps the best advice to you is to consign your "eyesore" to the cellar, and have a neat wooden mantelpiece put in its place. The cost would not be great, and the lasting satisfaction you will feel in having got rid of such an enemy will more than compensate for the trouble and the expense.

DRAPERY FOR A GRAND PIANO.

MRS. C., Cleveland.—Let the draping of your grand piano be as simple as possible. Avoid all upholsterers' devices of putting the instrument into frilled petticoats. If you happen to have an old cashmere shawl, which you cannot wear—they are no longer fashionable—hang it over the back part of the piano. If you possess no such obsolete treasure, substitute some more modest material of rich but quiet hue. Momie cloth is sold in many quiet colors, almost any of which would harmonize with the furniture in the room by the addition of an ornamental band of plush of the proper color. The cloth should be cut to the shape of the piano, with a drop of about two feet, but it should not go over the ends at all.

WOOD-CARPETING.

SUBSCRIBER, New York.—Carpet-parquetry is generally one quarter of an inch in thickness. The preparation of floors for it consists of filling in and planing down. If preferred the parquetry need only be a border around a room. It looks warm, rich and comfortable, and with a carpet overlaying a few inches, bordered with rich black or colored fringe, could not but please the most fastidious fancy. Those who aspire to delicate effects may satisfy their craving by a border of shining satin-wood parquetry and dainty gayly-tinted carpet with bright fringe. When extreme solidity is desired, or in the case of very cold or imperfect floors, parquetry one inch in thickness would be advantageous, but the laying of this involves the taking up of the floor; and although the greater thickness cannot fail to be superior in many cases, the quarter-inch is usually all that is necessary to secure a handsome, comfortable, lasting and elastic floor. As to prices, we would advise you to call on some established house like Boughton & Terwilliger, under the Fifth Avenue Hotel, and get an estimate; or send for their illustrated catalogue.

QUERIES AS TO HOME DECORATION.

T. J. K., Boston.—Glazed bookcases are undesirable because they interfere with easy access. A certain worn look about the outsides and insides of books is better than brand-new gloss, and shows them to be old familiar friends.

H. S. H., New Rochelle.—(1) Before beginning to color a wall, a builder's opinion must be taken as to whether it is dry enough to receive and retain the colors. A brick wall well covered with plaster is the best surface, and where the white of the plaster is retained as the ground color, no further preparation is needed. In all cases time must be allowed to elapse between building and decorating. (2) Indian red is a better color for the purpose than maroon, which looks too dark by gaslight. Old gold, yellow and faded blue would harmonize well with the wall and with the mahogany furniture. Use these colors for the frieze, and repeat them for the furniture covering, with a greater proportion of blue for the latter. The picture-rail may be black, relieved by a single line of Indian red.

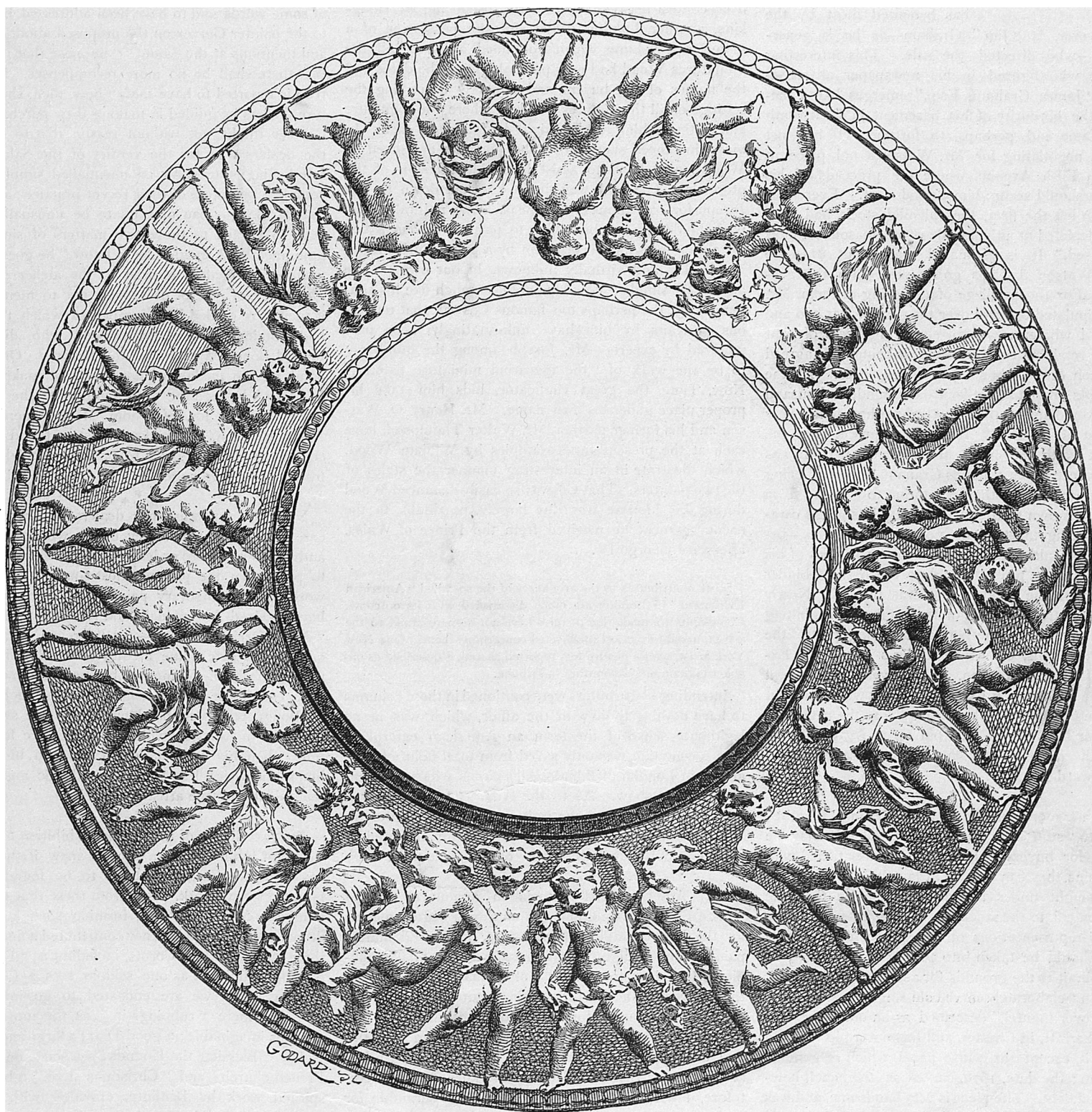
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{ WITH 9-PAGE SUPPLEMENT,
INCLUDING COLORED PLATE.



DECORATION FOR A LAMP-SHADE.

ADAPTED FROM THE BORDER OF THE COVER OF A SILVER TUREEN BY L. VILLEMINOT, OF PARIS.

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